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A PAINTER'S
COLLECTION

HIRE

ROYAL ACADEMY OF ARTS DIPLOMA GALLERY

A PAINTER'S COLLECTION

An exhibition of paintings, drawings and
sculpture from the collection of Edward Le Bas, RA

ROYAL ACADEMY OF ARTS IN LONDON 1963

ROYAL ACADEMY OF ARTS IN LONDON, 1963

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PREFACE

FOR the third time in five years British art-collecting is the theme of an Exhibition in these galleries. The *Paul Oppé Collection* in 1958 and the *Girtin Collection* in 1962 were both devoted to water colours and drawings by the older masters. Both owed their existence to the zeal of art-historians. *A Painter's Collection* has an altogether different scope and origin. It is primarily concerned with British and French painting of the 20th century. It has never before been assembled under one roof and it has been formed on the individual judgement of an artist.

Some of the greatest collectors in this country have been painters. Lely, Reynolds, Lawrence and Eastlake (as Director of the National Gallery) are all examples. Now, in the altogether different circumstances of the 20th century, Mr. Edward Le Bas has revived what was once almost a tradition. As an example of private patronage, in an age when buying on this scale is usually the work of Boards and Committees, his own collection is almost certainly unique.

Mr. Le Bas has been collecting for thirty years. For the last twenty of these he has also been a Member of the Royal Academy. Regularly we have enjoyed the benefit of his advice on Council and Committees. He has helped in the hanging of the Summer Exhibition and he has taken an active part in the organisation of several of our other Exhibitions, including the *Ecole de Paris* in 1951, the Augustus John and the Gerald Kelly retrospectives in 1954 and 1957 and the Matthew Smith Memorial Exhibition in 1960. He has also served as a representative of the Academy on the recommending Committee for the Chantrey Bequest. Now we have prevailed on him to allow us to show his own remarkable collection in these galleries. It was a graceful and a generous gesture on his part to accede to our request.

One particular feature of this Exhibition is that virtually everything Mr. Le Bas has acquired is displayed. There have been no exclusions on the grounds of changing taste or new preference. The few works omitted for reasons of space are by artists already well represented. The Exhibition is therefore an exact reflection of the collector's consistency of eye. It also shows his indifference to mere reputation. Significantly, the earliest painter represented is Delacroix and one of the youngest is a very recent student in our own Academy Schools.

Mr. Le Bas has been helped in the hanging of the Exhibition by Mr. Jack Wood Palmer, who has also undertaken the task of compiling this catalogue and writing the introduction. On behalf of the Royal Academy and of the many visitors who will see this Exhibition I thank them both.

CHARLES WHEELER, *President*

INTRODUCTION

MANY collections of paintings nowadays are formed for reasons remote from the love of art. Luckily for artists it is becoming almost a status symbol in the business man's world to have work by well-known names hanging on the walls of their homes and offices, but the main purpose behind these collections is prestige or investment, a very far cry from the coaches that swayed up the Dover to London road crammed with inspired loot from the Continent at the end of a Grand Tour. In face of this oblique patronage, therefore, it is all the more pleasurable to find a collector who has quite obviously bought all his paintings and drawings without the slightest thought of fashion or value in mind, but simply because he enjoyed what he saw and was fortunate in having the means to satisfy his taste.

Patrons of this genre are few and far between. The late Lord Sandwich had an extraordinary eye for a painting and almost flawless taste. Sir Edward Marsh's collection was seen by everyone, at his death, to have a tiara of pearls but a rather prolonged tail, since his heart clearly ruled his head and from kindness he bought many indifferent works. Another contemporary collection, much more *avant-garde* though with the same flavour of pleasure, is Eugene Rosenberg's. But it is reasonably safe to say that no collection in England can compare with Edward Le Bas' in size, consistency and quality, and even the great public collections must suffer a pang of envy as they see what a private individual can do without fuss or any extravagant outlay.

The size alone prevents an immediate analysis of the real importance of this collection. Almost automatically, since French paintings are always so much in the public eye, interest focusses on this section of the exhibition. And certainly Le Bas' forays across the Channel have resulted in some pretty remarkable acquisitions. The Bonnard "Bol de Lait" is outstanding in this country and the other, Coast Scene, is rare as far as subject is concerned. The Utrillo shows this very uneven artist at his most superb. The Vuillard panels, the Pissaros, the Soutine, the Loiseau and the Braque have all been chosen with meticulous judgement. Little jokes by Pougny crop up here and there and the Picasso is richer than any opal. Pont Aven oddments like the Delavallée are thrown in with apparent carelessness and Estève denies any hardening of the collector's arteries. But when the French have been passed by, among the drawings as well as the paintings, it becomes apparent why this collection is so notable, why it is valuable in this country, and what a debt is owed to Edward Le Bas who has so persistently believed in the native product.

To be wise after the event is one of the most unrewarding sports and when it comes to buying paintings a very expensive one. Edward Le Bas

has, it would seem, never indulged in this. How many other collectors surveyed the scene between the wars and decided that there were at least half a dozen neglected horses in the English art stable worth backing. Admittedly these same artists are to be found in ones and twos in good minor collections, but nowhere else, as here, in such quantity. The Gilmans make up a group unrivalled in this country, in either public or private hands. "Mrs. Mounter in an Interior" is this artist at his peak, and the "Nude on a Bed" shows all the iridescence associated with his work after his discovery of post-Impressionism. The reed pen drawings, again, are fine examples of an artist who, almost reluctantly, is being acknowledged as one of our most individual draughtsmen. This reluctance—and it is by no means confined to Gilman—is of course part of the English hypocritical modesty and refusal to honour the prophet, but it is very hard on artists who try to make their mark on the international scene. Then in this collection Duncan Grant is seen at his best. "Pour Vous" and "Man in a Felt Hat", to mention only two paintings among the many, have an air of maturing on the walls that make them oddly unassailable to the criticism sometimes heard about this artist. There is nothing *manqué* here. Ethel Walker, as well, has been done proud by this collector. Portraits, flower pieces, seascapes, allegories and even sculpture litter the galleries, and time may well show that Le Bas' judgement of this at present undervalued artist has been sound.

He has never been alone, of course, in spotting Matthew Smith, that exotic bloom in the normally pastel-coloured English borders of his earlier days; and the Nudes here are most luscious examples of fahrenheit and fervour. But who else has championed Ginner so faithfully? There are in existence so many Ginners of the wallpaper or suffused egg-and-breadcrumb variety that it comes as almost a shock to find one instance after another when this artist scores a bull's-eye. There is something slightly hilarious about his beady concentration on every brick and leaf, but it will be surprising if the paintings and watercolours in this collection do not win for him a new respect.

Of the other English artists, Sickert, as would be expected, is lavishly represented. "Chicken", with that awful heritage of teeth, has the authentic Hogarth touch. It is difficult to believe nowadays, when all classes of society are bowed over the washing-up, that Sickert revealed for the first time that the lower orders in Camden Town bedrooms and elsewhere suffered, without benefit of privilege, from normal and often quite subtle emotions. "Chicken" quite clearly must have adored her stout and would have rocked in drunken song in the ale house on the jolliest behind. Elsewhere there are the warmest examples of the music-hall and a crystalline St. Mark's, while the drawings cover almost every phase: Dieppe, Bath, Venice, Camden Town and so on.

INTRODUCTION

The remarkable thing about this collection is Le Bas' faculty for extracting paintings from artists when they were at their best. This applies equally to the greater names and the lesser. At the exact point in their careers when, driven by their inhabitants, they were painting better than they knew, this collector emulated Tennyson's eagle and fell on them like a thunderbolt, cheque book under wing. In an exhibition the advantage this provides can hardly be emphasised too much: it enables the known and the unknown to be hung cheek by jowl without damage or shame to either.

Running through this whole exhibition there is a feeling of pleasure and a realisation that this altruistic collector's approach to painting has always been one of sensuous enjoyment. There is hardly one harsh painting in sight and even the weaknesses have something beguiling about them. Conditioned as we are nowadays to shock-treatment in galleries, to glossily presented displays of drip-dry and doodlery and to sculpture so viciously intricate that it might well cause a mediaeval torturer to think he had missed a trick, it is soothing, to say the least, to be able to see gathered together so many paintings and drawings that have no need to clamour for attention and appreciation. On the surface it may seem a tranquil, amiably haphazard collection. Behind it there has been some hard thinking, and the even harder fact that by his astute and kindly patronage Edward Le Bas has done an inestimable service to English art and artists.

J. Wood Palmer

GENERAL INFORMATION

THE Exhibition opens on Tuesday, March 19, and closes on Sunday, April 28, 1963.

Hours of admission:

Weekdays, 10 a.m. to 5.30 p.m.
Sundays, 2 p.m. to 5.30 p.m.

Price of admission, 2*s.* 6*d.*
Catalogue, 1*s.* 6*d.* (by post 2*s.*).

REDUCED PRICE ADMISSIONS

Direct admission at the officially reduced rate of 1*s.* 3*d.* for Students, Teachers accompanying parties, Members of Staff Associations, Working Men's or Girls' Clubs, or similar organisations can be obtained at the entrance to the Exhibition on production of a current student or membership card or other form of identification signed by the holder.

Similar admission for members of Associations, etc., not issued with membership cards can be arranged if application is made in advance by the Secretary or other responsible official of such an organisation to the *Secretary, Royal Academy of Arts, Piccadilly, London, W.1.*

Visitors are required to give up their sticks and umbrellas before entering the Galleries; they must be left with the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

Invalids may obtain the use of a wheeled chair during certain hours, without charge, by previous arrangement with the Secretary, to whom application should be made for the necessary order.

CATALOGUE

Measurements are given in inches, height before width.
Paintings in oil are on canvas unless otherwise stated.

SOUTH GALLERY

EDWARD WOLFE (*b.* 1896)
1 **Still Life**
Oil. 42½ × 30½ in. Signed: *Wolfe.*

EILEEN AGAR (*b.* 1904)
2 **The Honeymoon**
Collage. 9¼ × 7 in. Signed: *Agar.*

JULIAN TREVELYAN (*b.* 1910)
3 **Waterloo Bridge**
Oil. 9¼ × 13¼ in. Signed and dated: *Trevelyan 53.*

WILLY MUCHA (*b.* 1920)
4 **Collioure Still Life**
Oil. 23¼ × 28¼ in. Signed: *Willy Mucha.*

PETAR LUBARDA (*b.* 1907)
5 **Composition**
Oil. 11¼ × 32 in. Signed: *Lubarda.*

ANDRÉ COTTAVOZ (*b.* 1922)
6 **La Poupée Mauve**
Oil. 13¾ × 8 in.

CHARLES GINNER, A.R.A. (1878–1952)
7 **Flask Walk Fireworks**
Oil. 23¼ × 17¼ in. 1937. Signed: *C. Ginner.*

DAME ETHEL WALKER, A.R.A. (1861–1951)
8 **Seascape**
Oil. 24½ × 29½ in.

RODRIGO MOYNIHAN (*b.* 1910)
9 **Skull**
Oil. 10×13½ in. *c.* 1945

RUSKIN SPEAR, R.A. (*b.* 1911)
10 **Conversation in "The Swan"**
Oil. 21¼×14¾ in.

ROBERT COLQUHOUN (1917–1962)
11 **Portrait in Albion**
Oil. 34½×27½ in. Signed: *R. Colquhoun.*

WILLIAM SCOTT (*b.* 1913)
12 **Still Life with Hare**
Oil. 25½×31½ in. Signed: *W. Scott.*

IVON HITCHENS (*b.* 1893)
13 **Poppies**
Oil. 40×27 in. Signed: *Ivon Hitchens.*

ADRIAN RYAN (*b.* 1920)
14 **Crayfish**
Oil. 23¾×35½ in. Signed: *Ryan.*

DUNCAN GRANT (*b.* 1885)
15 **Woman with a Red Veil**
Oil. 35½×23¼ in. Signed: *D. Grant.*

CHARLES GINNER, A.R.A. (1878–1952)
16 **Devon Landscape**
Oil. 19½×29½ in. *c.* 1920. Signed: *C. Ginner.*

ALVARO GUEVARA (1894–1951)
17 **Mexican Boy**
Oil. 10¼×7 in.

VANESSA BELL (1879–1961)
18 **Portrait**
Oil. 28½×22¼ in. Signed: *V.B.*

ETTORE COSOMATI (1873–1961)
19 **Primulas**
Oil. 9¾×6¾ in. Signed: *E.C.*

SOUTH GALLERY

IVON HITCHENS (*b.* 1893)
20 **Autumn Still Life**
Oil. 38 × 17 in. Signed and dated: *Ivon Hitchens '41.*

SIR MATTHEW SMITH (1879–1959)
21 **Nude**
Oil. 21 × 25¼ in. 1932. Signed: *M.S.*

AUGUSTUS JOHN, O.M., R.A. (1878–1961)
22 **Girl in a Shift**
Oil. 39¼ × 29¼ in.

SIR MATTHEW SMITH (1879–1959)
23 **Siesta**
Oil. 23 × 28 in. 1931.

IVON HITCHENS (*b.* 1893)
24 **Poppies and Grey Leaves**
Oil. 51½ × 20¼ in. Signed and dated: *Ivon Hitchens '46.*

KEITH BAYNES (*b.* 1887)
25 **Tour St. Antoine**
Oil. 13¼ × 17½ in. Signed and dated: *Keith Baynes '47.*

VANESSA BELL (1879–1961)
26 **Still Life with Torso**
Oil. 27¼ × 18 in. Signed: *V.B.*

JACK B. YEATS (1871–1957)
27 **And No Man's Dust**
Oil. 8¾ × 13¾ in. Signed: *Jack B. Yeats.*

HENRY LAMB, R.A. (1885–1960)
28 **My Bivvy**
Oil on panel. 9½ × 13 in.

ROBERT MEDLEY (*b.* 1905)
29 **Male Nude**
Oil. 8¼ × 5¾ in.

W. R. SICKERT, R.A. (1860–1942)
30 **91 Albion Road**
Oil. 23½ × 18½ in. Signed: *Sickert.*

DUNCAN GRANT (*b.* 1885)
31 **The Sand Pit**
Oil. 9½ × 15½ in. Signed and dated: *D. Grant '39.*

CHARLES GINNER, A.R.A. (1878–1952)
32 **Horse**
Oil on panel. 6¼ × 8½ in. 1910.

DEREK HILL (*b.* 1916)
33 **Olive Picking**
Oil on panel. 8¼ × 5 in. Signed: *D.H.*

ROBERT BUHLER, R.A. (*b.* 1916)
34 **Brighton**
Oil on panel. 15½ × 19½ in. Signed: *Buhler.*

HAROLD GILMAN (1876–1919)
35 **Nude on a Bed**
Oil. 23¼ × 17¼ in. 1914.

R. O. DUNLOP, R.A. (*b.* 1894)
36 **Cagnes**
Oil. 20¾ × 25 in.

ADRIAN RYAN (*b.* 1920)
37 **Fish and Prawns**
Oil. 12½ × 19½ in. Signed: *Ryan.*

DAME ETHEL WALKER, A.R.A. (1861–1951)
38 **A Son of Whitby**
Oil. 34½ × 24½ in. Signed: *Ethel Walker.*

R. O. DUNLOP, R.A. (*b.* 1894)
39 **The Avon at Alveston**
Oil. 19½ × 23½ in. Signed: *Dunlop.*

CLAUDE ROGERS (*b.* 1907)
40 **The Hornby Train**
Oil. 15½ × 19½ in. Signed: *C. Rogers.*

SPENCER F. GORE (1878–1914)
41 **Mornington Crescent**
Oil. 15½ × 19½ in. 1911. Signed: *Gore.*

SOUTH GALLERY

DAME ETHEL WALKER, A.R.A. (1861–1951)
42 **Flower Piece**
Oil. 23½ × 19½ in.

ROBERT BUHLER, R.A. (*b.* 1916)
43 **Wootton, New Forest**
Oil. 9¾ × 15¾ in.

ALLAN GWYNNE-JONES, A.R.A. (*b.* 1892)
44 **Fishing Boats at Camaret**
Oil. 9½ × 13½ in.

SIR GERALD KELLY, P.P.R.A. (*b.* 1879)
45 **Regent St.**
Oil on panel. 5¾ × 6¾ in. *c.* 1904.

SIR GERALD KELLY, P.P.R.A. (*b.* 1879)
46 **The Village Beauty**
Oil on panel. 12¼ × 9 in. 1909.

ALLAN GWYNNE-JONES, A.R.A. (*b.* 1892)
47 **Still Life**
Oil. 9½ × 17¼ in. Signed: *A. Gwynne-Jones.*

ALLAN GWYNNE-JONES, A.R.A. (*b.* 1892)
48 **Blue Day, Connemara**
Oil on panel. 9½ × 13½ in. Signed and dated: *A.G.J. 1927.*

PATRICK HERON (*b.* 1920)
49 **Still Life**
Oil. 24¾ × 12½ in. Signed and dated: *P. Heron '50.*

ANGELICA GARNETT (*b.* 1918)
50 **Still Life by a Window**
Oil on panel. 30¾ × 28¾ in.

WILLIAM ROBERTS, A.R.A. (*b.* 1895)
51 **Going to Swim**
Oil. 19½ × 15½ in. Signed: *Roberts.*

ROBERT COLQUHOUN (1917–1962)
52 **Tomato Plants in Essex**
Oil. 17 × 18¾ in.

SOUTH GALLERY

CHARLES GINNER, A.R.A. (1878–1952)
53 **Cambrian View**
Oil. 21¼ × 26½ in. 1935. Signed: *C. Ginner.*

ETTORE COSOMATI (1873–1961)
54 **Landscape in Calabria**
Oil. 18½ × 24½ in. Signed: *E.C.*

ETTORE COSOMATI (1873–1961)
55 **Vaporetto under Repair**
Oil. 24¾ × 18¼ in. Signed: *E.C.*

CHARLES GINNER, A.R.A. (1878–1952)
56 **Shipley Church**
Oil. 21½ × 29¼ in. 1933. Signed: *C. Ginner.*

CHARLES GINNER, A.R.A. (1878–1952)
57 **Self Portrait in Claverton St.**
Oil. 19¼ × 15½ in. 1943. Signed: *C. Ginner.*

JOHN TUNNARD (*b.* 1900)
58 **M and F 1942**
Oil on panel. 16¼ × 14 in. Signed and dated: *John Tunnard '41.*

VANESSA BELL (1879–1961)
59 **End of the Canal**
Oil on panel. 12¾ × 9¼ in. Signed: *V.B.*

DAME ETHEL WALKER, A.R.A. (1861–1951)
60 **Valerie**
Oil. 14½ × 11½ in.

VANESSA BELL (1879–1961)
61 **Still Life**
Oil. 21½ × 26 in. Signed and dated: *Vanessa Bell 1930.*

DUNCAN GRANT (*b.* 1885)
62 **The Cornfield**
Oil. 11½ × 17¼ in. Signed: *D.G. '48.*

HUGH FINNEY (*b.* 1905)
63 **Landscape**
Oil. 13 × 10¼ in.

SOUTH GALLERY

DAME ETHEL WALKER, A.R.A. (1861–1951)
64 **Nude**
Oil on panel. 13½ × 10½ in.

SIMON BUSSY (1870–1954)
65 **Macaque**
Oil. 9 × 7 in. Signed and dated: *S.B. '49.*

CAREL WEIGHT, A.R.A. (*b.* 1908)
66 **St. Augustin admonishes the Ancient World**
Oil on panel. 9½ × 12½ in.

SIR WILLIAM ROTHENSTEIN (1872–1945)
67 **Farmyard in Burgundy**
Oil. 21½ × 29½ in. Signed: *W.R.*

DEREK HILL (*b.* 1916)
68 **Fun Fair in Glasgow**
Oil on board. 12 × 9½ in.

JANE SIMONE BUSSY (1906–1960)
69 **The Stream**
Oil on panel. 12½ × 9 in. Signed: *J. S. Bussy.*

DEREK HILL (*b.* 1916)
70 **Farm at Loggeshall**
Oil. 9¼ × 13½ in.

QUENTIN BELL (*b.* 1910)
71 **Still Life**
Oil. 37¾ × 21¼ in.

WILLIAM S. HORTON (1865–1936)
72 **Low Tide**
Oil on panel. 9 × 12½ in.

RUSKIN SPEAR, R.A. (*b.* 1911)
73 **Portrait of a Boy**
Oil on board. 18½ × 11 in.

ALLAN GWYNNE-JONES, A.R.A. (*b.* 1892)
74 **Peaches and Grapes**
Oil. 9½ × 13¼ in. Signed: *A.G.J.*

CHARLES GINNER, A.R.A. (1878–1952)
75 **Leicester Square**
Oil. 24¾ × 21¼ in. 1920. Signed: *C. Ginner.*

CAREL WEIGHT, A.R.A. (*b.* 1908)
76 **Hammersmith Palace**
Oil. 31 × 24 in.

RALPH JEFFERY (*b.* 1920)
77 **Still Life**
Oil. 11¾ × 15¾ in.

VANESSA BELL (1879–1961)
78 **Still Life with Bust**
Oil. 24¼ × 20 in. Signed and dated: *V. Bell 1936*

JACK B. YEATS (1871–1957)
79 **Youth**
Oil. 13½ × 17½ in.

PERCY HORTON (*b.* 1897)
80 **Postman**
Oil. 19½ × 15½. Signed and dated: *Horton '27.*

KENNETH ROWNTREE (*b.* 1915)
81 **Self Portrait**
Oil on board. 14 × 8¾ in.

WILLIAM RATCLIFFE (1870–1955)
82 **Interior**
Oil on board. 15½ × 19½ in. Signed: *W. Ratcliffe.*

CLAUDE ROGERS (*b.* 1907)
83 **Thames View**
Oil. 17½ × 23¼ in. Signed and dated: *C. Rogers '46.*

GRAHAM BELL (1910–1943)
84 **O'Connell Bridge, Dublin**
Oil. 13¼ × 21¼ in.

VANESSA BELL (1879–1961)
85 **Still Life**
Oil. 17¼ × 13¼ in. Signed: *V. Bell.*

H. P. MATTHEWS (*b.* 1916)
86 **Still Life with Tulips**
Oil on panel. 8 × 11 in. Signed: *H.P.M.*

EARDLEY KNOLLYS (*b.* 1910)
87 **Capertang**
Oil. 19½ × 23½ in. Signed: *E. Knollys.*

LAWRENCE GOWING (*b.* 1918)
88 **The Painting Room**
Oil. 15½ × 23½ in. Signed and dated: *Gowing '45.*

MALCOLM DRUMMOND (1880–1945)
89 **Chelsea Chimneys**
Oil. 35¼ × 23¼ in. Signed: *Drummond.*

JAMES FITTON, R.A. (*b.* 1899)
90 **Country Interior**
Oil on panel. 24½ × 29½ in.

HAROLD GILMAN (1876–1919)
91 **The Coral Necklace**
Oil. 23½ × 17½ in. Signed and dated: *H. Gilman 1914.*

CHARLES GINNER, A.R.A. (1878–1952)
92 **Annalong**
Oil. 15½ × 21½ in. 1934. Signed: *C. Ginner.*

SIR MATTHEW SMITH (1879–1959)
93 **Carved Wood Figure and Jugs**
Oil. 36 × 27 in. 1943. Signed: *M.S.*

RUSKIN SPEAR, R.A. (*b.* 1911)
94 **Portrait of a Girl**
Oil. 21½ × 15½ in.

CHARLES GINNER, A.R.A. (1878–1952)
95 **Geraniums, Flowers and Fruit**
Oil. 16¼ × 21¼ in. 1911. Signed: *C. Ginner.*

SIR MATTHEW SMITH (1879–1959)
96 **Nude**
Oil. 24¾ × 31½ in. 1925. Signed: *M.S.*

MARGARET THOMAS (*b.* 1916)
97 **Nicotiana Officinalis**
Oil. 35½ × 23½ in. Signed and dated: *M.T. 1947.*

R. O. DUNLOP, R.A. (*b.* 1894)
98 **Boats on the Thames**
Oil. 19½ × 23¼ in. Signed: *Dunlop.*

KENNETH MARTIN (*b.* 1905)
99 **View from Bankside**
Oil. 19½ × 23¼ in. Signed and dated: *Martin '47.*

H. E. DU PLESSIS (*b.* 1894)
100 **St. Mary's, Scilly Isles**
Oil on board. 9½ × 11½ in. Signed: *du Plessis.*

ROBERT BEVAN (1865–1925)
101 **Cumberland Market**
Oil. 18¼ × 23½ in. 1915. Signed: *Robert Bevan.*

ELLIOTT SEABROOKE (1886–1950)
102 **Beach near Angmering**
Oil on board. 9½ × 11½ in. Signed: *Elliott Seabrooke.*

RUSKIN SPEAR, R.A. (*b.* 1911)
103 **The Beach**
Oil on panel. 19¼ × 23½ in.

ADRIAN RYAN (*b.* 1920)
104 **Still Life**
Oil. 13¾ × 17½ in. Signed: *Ryan.*

HAROLD GILMAN (1876–1919)
105 **The Eating House**
Oil. 17½ × 23½ in. *c.* 1914. Signed: *H. Gilman.*

MARK GERTLER (1891–1939)
106 **Young Girlhood**
Oil. 47½ × 25½ in.

ROBERT McBRYDE (*b.* 1913)
107 **Still Life**
Oil. 10¾ × 15 in. Signed: *McBryde.*

SIR STANLEY SPENCER, R.A. (1891–1959)

108 **Sketch for "The Betrayal"**
Oil. 15¼ × 19¾ in. 1922.

JOHN NASH, R.A. (*b.* 1893)

109 **Cornfield**
Oil. 21¼ × 35½ in.

NORTH GALLERY

DUNCAN GRANT (*b.* 1885)
110 **The Lewes Plate**
Oil. 21 × 17½ in. Signed and dated: *D. Grant '43.*

HAROLD GILMAN (1876–1919)
111 **Woman on a Sofa**
Oil. 11¾ × 13¾ in. *c.* 1910.

ANDRÉ DERAIN (1880–1954)
112 **Filette en Bleu**
Oil on panel. 15¾ × 12¾ in. Signed: *Derain.*

CHARLES DUFRESNE (1876–1938)
113 **Still Life**
Oil. 20½ × 25 in. Signed: *Ch Dufresne.*

PIERRE BONNARD, Hon. R.A. (1867–1947)
114 **Le Bol de Lait**
Oil. 44½ × 46½ in. *c.* 1934. Signed: *Bonnard.*

CHAIM SOUTINE (1894–1943)
115 **Still Life with Pheasant**
Oil. 21 × 31 in. Signed: *Soutine.*

HAROLD GILMAN (1876–1919)
116 **Self Portrait**
Oil. 9¾ × 11¾ in. *c.* 1907.

AUGUSTUS JOHN, O.M., R.A. (1878–1961)
117 **Head of a Jamaican Girl**
Oil. 15½ × 12¾. Signed: *John.*

DAME ETHEL WALKER, A.R.A. (1861–1951)
118 **Lady by a Mantelpiece**
Oil. 27 × 16½ in.

HENRY LAMB, R.A. (1885–1960)
119 **Boys on a Doorstep**
Oil on board. 9¼ × 12¾ in. Signed and dated: *Lamb '43.*

NORTH GALLERY

EDOUARD VUILLARD (1868–1940)
120 **Interior**
Oil on board. 20½ × 15½ in. Signed: *E. Vuillard.*

DUNCAN GRANT (*b.* 1885)
121 **Still Life with Bread and Cheese**
Oil. 17½ × 14½ in.

HENRI MATISSE (1869–1954)
122 **Pêches**
Oil. 17¾ × 25¼ in. Signed: *Henri Matisse.*

MAURICE BRIANCHON (*b.* 1899)
123 **Tulips in a Jug**
Oil. 35¼ × 24¾ in. Signed: *Brianchon.*

MAURICE UTRILLO (1883–1955)
124 **La Grande Rue de Groslay**
Oil on panel. 28½ × 19½ in. Signed: *Maurice Utrillo.*

EDOUARD VUILLARD (1868–1940)
125 **Jardin du Luxembourg**
Oil. 39 × 19¼ in. Signed: *E. Vuillard.*

LUCIEN PISSARO (1863–1944)
126 **April, Bazincourt**
Oil. 19¼ × 24¾ in. Signed and dated: *L.P. 1890.*

HAROLD GILMAN (1876–1919)
127 **Girl by a Mantelpiece**
Oil. 15½ × 11½ in. 1914.

CAMILLE PISSARRO (1830–1903)
128 **Environs de Pontoise**
Oil. 12¼ × 17½ in. Signed and dated: *1872 C. Pissarro.*

CAMILLE PISSARRO (1830–1903)
129 **Nini**
Oil. 28¼ × 22¾ in. Signed: *C.P.*

GWEN JOHN (1876–1939)
130 **Young Girl**
Oil. 17½ × 13½ in.

NORTH GALLERY

HENRI DELAVALLÉE
131 **Paysage de Pont Aven**
Oil. 12¼ × 15½ in. Signed and dated: *H. Delavallee '87.*

GUSTAVE LOISEAU (1865–1935)
132 **La Maison de ma Mère**
Oil. 20¾ × 25 in. Signed: *G. Loiseau.*

EDOUARD VUILLARD (1868–1940)
133 **Place Vintimille**
Oil. 39 × 19½ in. Signed: *E. Vuillard.*

PIERRE BONNARD, Hon. R.A. (1867–1947)
134 **Coast Scene**
Oil. 18 × 34½ in. Signed: *Bonnard.*

PINCHUS KREMEGNE (*b.* 1890)
135 **Portrait of Dilewsky**
Oil. 28½ × 21 in. Signed: *Kremegne.*

HAROLD GILMAN (1876–1919)
136 **Still Life**
Oil. 15½ × 19½ in. *c.* 1916. Signed: *H. Gilman.*

HAROLD GILMAN (1876–1919)
137 **Interior with Mrs. Mounter**
Oil. 19½ × 29½ in. *c.* 1916.

JAMES NEAL (*b.* 1918)
138 **The Fireplace**
Oil on panel. 11¼ × 11¼ in.

PABLO PICASSO (*b.* 1881)
139 **Round Table in front of an open Window**
Oil. 13¼ × 9 in. Signed and dated: *Picasso '19.*

JEAN POUGNY (*b.* 1892)
140 **Nature Morte avec Chevalet**
Oil on board. 12¼ × 13 in.

MAURICE ESTÈVE (*b.* 1904)
141 **Le Châlet Suisse**
Oil. 17¾ × 23¾ in. Signed and dated: *Estève '44.*

NORTH GALLERY

W. R. SICKERT, R.A. (1860–1942)
142 **Santa Maria della Salute**
Oil on panel. 9¼×7½ in. *c.* 1896. Signed: *Sickert.*

W. R. SICKERT, R.A. (1860–1942)
143 **The Old Bedford**
Oil on board. 13¾×8½ in. 1887. Signed: *Sickert.*

W. R. SICKERT, R.A. (1860–1942)
144 **Chicken**
Oil. 19×15½ in. *c.* 1915.

EUGÈNE DELACROIX (1798–1863)
145 **St. Sebastian tended by the Holy Women**
Oil. 9¼×11½ in. Signed and dated: *Eug. Delacroix 1860.*

DUNCAN GRANT (*b.* 1885)
146 **Pour Vous**
Oil. 33½×28½ in. Signed and dated: *D. Grant '37.*

GEORGES BRAQUE (*b.* 1882)
147 **Lemon and Basket of Fruit**
Oil. 7×25 in.

W. R. SICKERT, R.A. (1860–1942)
148 **Interior at the New Bedford**
Oil. 19½×15½ in. *c.* 1900. Signed: *Sickert.*

GLYN PHILPOT, R.A. (1884–1937)
149 **Early Painting**
Oil. 7×9 in.

DUNCAN GRANT (*b.* 1885)
150 **Man in a Felt Hat**
Oil on panel. 13×10 in. Signed and dated: *D. Grant, London 1908.*

W. R. SICKERT, R.A. (1860–1942)
151 **The Old Bedford**
Oil on panel. 9¼×6 in. *c.* 1897. Signed: *Sickert.*

STANISLAS LÉPINE (1835–1892)
152 **Sous-Bois**
Oil. 6¾×5¾ in.

JEAN POUGNY (*b.* 1892)
153 **Jardin en Hauteur**
Oil. 12½ × 4¾ in. 1949. Signed: *Pougny.*

ALLAN GWYNNE-JONES, A.R.A. (*b.* 1892)
154 **Still Life**
Oil. 13½ × 11¾ in. Signed: *Allan Gwynne Jones.*

DUNCAN GRANT (*b.* 1885)
155 **Seated Male Nude**
Oil. 30¾ × 20¾ in.

W. R. SICKERT, R.A. (1860–1942)
156 **Nude**
Oil. 15¼ × 19¼ in. Signed: *Sickert.*

DUNCAN GRANT (*b.* 1885)
157 **Yellow Arums**
Oil on panel. 23 × 21½ in. Signed: *D. Grant.*

CHARLES GINNER, A.R.A. (1878–1952)
158 **Flask Walk under Snow**
Oil. 19½ × 15½ in. 1925. Signed: *C. Ginner.*

HAROLD GILMAN (1876–1919)
159 **Mary L**
Oil. 23½ × 19½ in. *c.* 1915. Signed: *H. Gilman.*

KENNETH MARTIN (*b.* 1905)
160 **St. Paul's from Bankside**
Oil on panel. 15½ × 12½ in.

ANDRÉ DERAIN (1880–1954)
161 **Still Life with Fruit, Jug and Glass**
Oil. 19 × 22½ in. Signed: *Derain.*

SIR GEORGE CLAUSEN, R.A. (1852–1944)
162 **Flower Piece**
Oil. 20½ × 16 in. Signed: *G. Clausen.*

HAROLD GILMAN (1876–1919)
163 **Girl with a Teacup**
Oil. 23½ × 19½ in. 1915. Signed: *H. Gilman.*

NORTH GALLERY

CHARLES GINNER, A.R.A. (1878–1952)
164 **Flowers from the South**
Oil. 16¾ × 21 in. *c.* 1913. Signed: *C. Ginner.*

W. R. SICKERT, R.A. (1860–1942)
165 **St. Mark's, Venice**
Oil. 19¼ × 32¾ in. 1895. Signed: *Sickert.*

DAME ETHEL WALKER, A.R.A. (1861–1951)
166 **Woman and Faun in a Forest**
Oil. 53¼ × 35¼ in.

THÉRÈSE DEBAINS
167 **Village in Brittany**
Oil on panel. 19 × 24¾ in. Signed: *Therèse Debains.*

CHARLES GINNER, A.R.A. (1878–1952)
168 **Roberts 8, East Leeds**
Oil. 18 × 27¾ in. 1916. Signed: *C. Ginner.*

VANESSA BELL (1879–1961)
169 **Roses in a Jug**
Oil. 17½ × 14½ in. Signed: *Vanessa Bell.*

DAME ETHEL WALKER, A.R.A. (1861–1951)
170 **The Amber Necklace**
Oil. 23¼ × 19¼ in. Signed: *Ethel Walker.*

SPENCER F. GORE (1878–1914)
171 **Houses at the Corner of Rutland Road**
Oil. 19½ × 15¼ in. 1917. Stamped: *S. F. Gore.*

LUCIEN PISSARRO (1863–1944)
172 **Chiswick Mall**
Oil. 19 × 25 in. Signed and dated: *L.P. 1936.*

SIR MATTHEW SMITH (1879–1959)
173 **Still Life**
Oil. 8¼ × 12¼ in. 1911.

DAME ETHEL WALKER, A.R.A. (1861–1951)
174 **Miss Havard Thomas**
Oil. 23¼ × 19½ in. Signed: *Ethel Walker.*

VICTOR PASMORE (*b.* 1908)
175 **Musicians in a Café**
Oil. 23¼ × 19¼ in. *c.* 1938.

ROGER DE GREY (*b.* 1918)
176 **Hotel Dining-room**
Oil. 19 × 22¾ in. Signed: *de G.*

DAME ETHEL WALKER, A.R.A. (1861–1951)
177 **Flower Piece**
Oil. 27½ × 35¼ in. Signed and dated: *Ethel Walker 1937.*

HENRI GAUDIER-BRZESKA (1891–1915)
178 **Sleeping Fawn**
Bronze. Length 10 in.

JAMES RITCHIE (*b.* 1929)
179 **Rock Pool**
Ceramic. Height 6¼ in.

HAZEL ARMOUR
180 **Three Figures**
Plaster. Height 5 in.

PETER HAWKINS (*b.* 1934)
181 **Male Figure**
Lead. Height 15¾ in.

182 **A Group of Three Benin Figures**
Bronze. Height 10½ in.

PETER HAWKINS (*b.* 1934)
183 **Male Figure**
Lead. Height 14¼ in.

EMILIO STANZANI (*b.* 1906)
184 **Boy with a Cockerel**
Bronze. Height 8¼ in.

FRANK DOBSON, R.A. (*b.* 1888)
185 **Reclining Woman**
Terracotta. Length 16½ in.

GWEN JOHN (1876–1939)
186 **Girl's Head**
Wash. $9\frac{3}{4} \times 6\frac{1}{2}$ in.

W. R. SICKERT, R.A. (1860–1942)
187 **Mr. Sheepshanks's House at Bath**
Ink (squared). $9\frac{1}{2} \times 10\frac{1}{2}$ in. *c.* 1917. Signed: *Rd St A.R.A.* Inscribed: *Mr. Sheepshanks's House at Bath.*

W. R. SICKERT, R.A. (1860–1942)
188 **Seated Girl**
Pencil. $12\frac{1}{2} \times 9$ in. Signed: *Sickert.*

W. R. SICKERT, R.A. (1860–1942)
189 **Therèse Lessore**
Pencil. $11\frac{3}{4} \times 9$ in. Signed: *Sickert.*

W. R. SICKERT, R.A. (1860–1942)
190 **Chagford**
Pencil. $5\frac{1}{2} \times 8$ in. 1915.

W. R. SICKERT, R.A. (1860–1942)
191 **Cherries in a Colander**
Black chalk heightened with white. $12\frac{1}{4} \times 11$ in. Signed: *Sickert.*

W. R. SICKERT, R.A. (1860–1942)
192 **St. Jacques, Dieppe**
Ink (squared). $6\frac{3}{4} \times 5\frac{1}{4}$ in. *c.* 1900. Signed: *Sickert.* Inscribed: *S. Jacques.*

W. R. SICKERT, R.A. (1860–1942)
193 **Man and Woman in Camden Town Interior**
Ink and chalk. $11\frac{3}{4} \times 9\frac{1}{2}$ in. Signed: *Sickert.*

W. R. SICKERT, R.A. (1860–1942)
194 **Music Hall Orchestra**
Red and black chalk. $7\frac{1}{4} \times 13\frac{3}{4}$ in.

W. R. SICKERT, R.A. (1860–1942)
195 **St. Jacques, Dieppe**
Ink, chalk and wash. $8\frac{1}{4} \times 7$ in. *c.* 1900. Signed: *Sickert.*

W. R. SICKERT, R.A. (1860–1942)
196 **Vernet's, Dieppe**
Ink. $11\frac{1}{4} \times 5\frac{3}{4}$ in. *c.* 1920. Signed: *Sickert.*

W. R. SICKERT, R.A. (1860–1942)
197 **Two Heads of a Reclining Woman**
Ink and chalk. $11\frac{1}{2} \times 8\frac{1}{2}$ in. Signed and dated: *Sickert, Venezia 1903.*

W. R. SICKERT, R.A. (1860–1942)
198 **Stemo Insieme**
Charcoal heightened with white. $9\frac{1}{2} \times 14\frac{1}{2}$ in. Signed: *Sickert.*

W. R. SICKERT, R.A. (1860–1942)
199 **The Dressing Table**
Black chalk. $14\frac{3}{4} \times 13\frac{1}{2}$ in. *c.* 1912. Signed: *Sickert.*

W. R. SICKERT, R.A. (1860–1942)
200 **Armoire à Glace**
Ink and watercolour. $8\frac{1}{2} \times 5\frac{1}{2}$ in. 1920. Signed: *Sickert.* Inscribed: *armoire à glace.*

W. R. SICKERT, R.A. (1860–1942)
201 **Standing Woman**
Black chalk. $12\frac{1}{4} \times 8\frac{3}{4}$ in. Signed: *Sickert.*

GWEN JOHN (1876–1939)
202 **Girl with a Sulky Expression**
Black chalk and wash. $12\frac{1}{2} \times 9$ in.

W. R. SICKERT, R.A. (1860–1942)
203 **Study for Vesta Victoria**
Ink and black chalk heightened with white. $12\frac{1}{2} \times 9$ in. *c.* 1887. Signed: *Walter Sickert.*

W. R. SICKERT, R.A. (1860–1942)
204 **Soldiers of Albert the Good**
Ink, black chalk and wash. $10\frac{3}{4} \times 8\frac{3}{4}$ in. 1915.

W. R. SICKERT, R.A. (1860–1942)
205 **Nude on a Couch**
Ink, red and black chalk. 14¼ × 10¾ in. *c.* 1912.

WALTER GREAVES (1846–1930)
206 **Chelsea Old Church**
Pencil and wash. 10 × 7 in.

SIR MATTHEW SMITH (1879–1959)
207 **Fruit in a Bowl**
Watercolour. 8¼ × 10½ in. Signed: *Matthew Smith.*

CHARLES DESPIAU (1874–1946)
208 **Nude**
Sanguine. 9 × 14¼ in. Signed: *C. Despiau.*

HAROLD GILMAN (1876–1919)
209 **The Harbour, Halifax**
Reed pen and ink. 11¾ × 18½ in. 1918.

HAROLD GILMAN (1876–1919)
210 **The Artist's Mother in Bed**
Reed pen and ink. 7½ × 8¼ in. 1917.

WILLIAM ROBERTS, A.R.A. (*b.* 1895)
211 **Woman with a Mandolin**
Black chalk. 19¼ × 8½ in. Signed: *Roberts.*

PAUL KLEE (1879–1940)
212 **Frucht der Kriste**
Oil on canvas. 9¼ × 11½ in. Signed: *Klee.* Inscribed on mount: *1933 H i4. Frucht der Kriste.*

PAUL KLEE (1879–1940)
213 **Starker Traum**
Gouache. 10¼ × 8¼ in. Signed: *Klee.* Inscribed in margin: *3 H 33. Starker Traum.*

ROBERT BEVAN (1865–1925)
214 **Swiss Cottage**
Coloured chalk (squared). 8¼ × 11 in.

WILLIAM ROBERTS, A.R.A. (*b.* 1895)
215 **Cricket**
Pencil and wash (squared). 19½ × 11¾ in. Signed and dated: *William Roberts '38.*

HAROLD GILMAN (1876–1919)
216 **Mrs. Mounter in a Hat**
Charcoal. 11¾ × 8¾ in. 1917. Signed: *H. Gilman.*

HAROLD GILMAN (1876–1919)
217 **Halifax, Nova Scotia**
Reed pen and ink. 10½ × 15½ in. 1918. Signed: *Gilman.*

SIR GEORGE CLAUSEN, R.A. (1852–1944)
218 **Study for "Tying the Sheaves"**
Charcoal. 8¾ × 11½ in.

MAX JACOB (1876–1944)
219 **Bathers**
Ink and gouache. 14 × 13½ in.

A. DUNOYER DE SEGONZAC, Hon. R.A. (*b.* 1884)
220 **Nude**
Ink. 9½ × 16 in. Signed: *A. Dunoyer de Segonzac.*

RAYMOND-JEAN LEGUEULT (*b.* 1898)
221 **Emilienne à la Campagne**
Watercolour. 16½ × 21¼ in. Signed: *Legueult.*

SIR GEORGE CLAUSEN, R.A. (1852–1944)
222 **Study of man scything**
Pencil. 10¼ × 8 in.

SIR GEORGE CLAUSEN, R.A. (1852–1944)
223 **Study for "Harvesters"**
Ink. 6¼ × 3¾ in.

JEAN FRANÇOIS MILLET (1814–1875)
224 **Studies**
Pencil. 7¼ × 11 in. Signed: *J.F.M.*

AUGUSTE RODIN (1840–1917)
225 **Male Nude**
Pencil and wash. 16¾ × 10¾. Signed: *Aug. Rodin.*

HENRI MATISSE (1869–1954)
226 **Jeune Fille lisante à la Fenêtre**
Ink. 11¾ × 9 in. Signed: *Henri Matisse.*

MARCOUSSIS (1883–1941)
227 **Objets Divers**
Watercolour. 6½ × 12¼ in. Signed and dated: *Marcoussis, 1920.*

ALFRED SISLEY (1839–1899)
228 **La Famille**
Pencil. 8¾ × 11½ in.

HENRI MATISSE (1869–1954)
229 **Turkish Lady**
Pencil. 22 × 15 in. Signed and dated: *Henri Matisse, 1929.*

FERNAND LEGER (1881–1955)
230 **Homme à l'Intérieure**
Black chalk. 8¾ × 8 in. Signed and dated: *F.L. '24.*

PAUL CÉZANNE (1839–1906)
231 **Landscape with Mont Ste Victoire**
Watercolour. 6½ × 10¼ in.

EUGÈNE-LOUIS BOUDIN (1824–1898)
232 **Beach Scene**
Pencil. 6½ × 10½ in.

PAUL CÉZANNE (1839–1906)
233 **Figure Study after Michelangelo**
Pencil. 6½ × 7 in.

ROGER DE LA FRESNAYE (1885–1925)
234 **Two Horses**
Ink. 8 × 7¼ in. Signed: *R. de la Fresnaye.*

EDGAR DEGAS (1834–1917)
235 **Study after Classical Sculpture**
Pencil. 11¾ × 8½ in.

SIR JACOB EPSTEIN (1880–1959)
236 **Betty May**
Bronze. Height 20½ in. 1920.

CHARLES GINNER, A.R.A. (1878–1952)
237 **The Paper Mill, Standon**
Ink and watercolour. 12¼ × 16¾ in. 1940. Signed: *C. Ginner.*

CHARLES GINNER, A.R.A. (1878–1952)
238 **Embankment Railings**
Ink and watercolour. 10 × 13¾ in. 1939. Signed: *C. Ginner.*

BERNARD BUFFET (*b.* 1928)
239 **Still Life**
Oil. 37½ × 57½ in. Signed and dated: *Bernard Buffet '50.*

CHARLES GINNER, A.R.A. (1878–1952)
240 **Harbour Lights, Rye Harbour**
Ink and watercolour. 11½ × 15¾ in. 1939. Signed: *C. Ginner.*

CHARLES GINNER, A.R.A. (1878–1952)
241 **The Mill Wheel, Standon**
Ink and watercolour. 12 × 15½ in. 1940. Signed: *C. Ginner.*

SIR JACOB EPSTEIN (1880–1959)
242 **Helène**
Bronze. Height 21¼ in.

MARTIN FROY (*b.* 1926)
243 **Drawing**
Pencil and gouache. 14¼ × 10¼ in.

CHARLES GINNER, A.R.A. (1878–1952)
244 **Pimlico Back Yard**
Ink and watercolour. 10¼ × 13 in. 1946. Signed: *C. Ginner.*

SIR GEORGE CLAUSEN, R.A. (1852–1944)
245 **Early Morning**
Watercolour. 9¼ × 7¼ in. Signed: *G. Clausen.*

HENRY RUSHBURY, R.A. (*b.* 1889)
246 **Durham**
Ink and watercolour. 11¼ × 15¾ in. Signed and dated: *Henry Rushbury 1945.* Inscribed: *Durham.*

AUGUSTUS JOHN, O.M., R.A. (1878–1960)
247 **Two Coster Women**
Ink and wash. 10½ × 7½ in.

JOHN SKEAPING, R.A. (*b.* 1901)
248 **Grisbi**
Pastel. 12¾ × 16¾. Signed: *John Skeaping.* Inscribed: *Trinitaires 60.*

IAN FAIRWEATHER (*b.* 1891)
249 **Hong Kong**
Oil on board. 17¾ × 21 in.

WILLIAM ROBERTS, A.R.A. (*b.* 1895)
250 **Feeding the Pigeons**
Watercolour. 10¾ × 8 in. Signed: *Roberts.*

ALBERT HERBERT (*b.* 1925)
251 **In Bed**
Ink. 9½ × 9½ in.

ERIC RAVILIOUS (1908–1942)
252 **Rye Harbour**
Watercolour. 17 × 20¼ in. 1938.

EUGÈNE BERMAN (*b.* 1899)
253 **Trevi Fountain, Rome**
Ink. 20 × 15½ in. Signed and dated: *E. Berman 1933.*

CHARLES GINNER, A.R.A. (1878–1952)
254 **Landscape 1940**
Ink and watercolour. 7¾ × 13¼ in.

DAME ETHEL WALKER, A.R.A. (1861–1951)
255 **Standing Faun**
Bronze. 35½ in.

ROSEMARY ALLAN (*b.* 1911)
256 **The Beach, Tenby**
Gouache. 4¾ × 7¾ in.

ROSEMARY ALLAN (*b.* 1911)
257 **The Beach, Tenby**
Gouache. 4¾ × 7¾ in.

SIR WILLIAM COLDSTREAM (*b.* 1908)
258 **Sleeping Sailor**
Pencil. 7½ × 6¼ in.

SIR GEORGE CLAUSEN, R.A. (1852–1944)
259 **Study for the Tired Mower**
Charcoal. 13¾ × 10 in.

PHILIP CONNARD, R.A. (1875–1958)
260 **Thames Barges**
Watercolour. 8¼ × 10¾ in. Signed: *Philip Connard.*

CHARLES GINNER, A.R.A. (1878–1952)
261 **The Mill Stream**
Ink and watercolour. 14½ × 11¼ in. *c.* 1937. Signed: *C. Ginner.*

EDWARD ARDIZZONE, A.R.A. (*b.* 1900)
262 **The Shirland**
Ink and wash. 7 × 8¾ in. Signed: *Ardizzone.*

ANTHONY GROSS (*b.* 1905)
263 **Y.M.C.A. Station Canteen**
Gouache. 7¾ × 12½ in. 1940.

WILLIAM DE BELLEROCHE (*b.* 1913)
264 **Potatoes**
Chalk and watercolour. 20¾ × 27 in. Signed and dated: *William de Belleroche 22 May 1962.*

JOHN CRAXTON (*b.* 1922)
265 **Study of a Jug**
Gouache. 17½ × 11½ in. Signed and dated: *Craxton '48.*

ANTHONY GROSS (*b.* 1905)
266 **St. Paul's Churchyard**
Gouache. 7¾ × 12½ in. Signed: *Anthony Gross.* Inscribed: *St. Paul's Churchyard 1939.*

W. R. SICKERT, R.A. (1860–1942)
267 **Beat the Drum a little, Sister, and then we'll say Good-night**
Ink. 10 × 7¾ in.

FRANK W. CARTER
268 **The Sands at Knocke**
Watercolour. 9¾ × 13½ in. Signed: *Frank W. Carter.*

ROSEMARY ALLAN (*b.* 1911)
269 **The Sink**
Ink. 4½ × 8 in. Signed: *Rosemary Allan.*

MARY POTTER (*b.* 1900)
270 **Children on the Beach**
Watercolour. 4½ × 6½ in.

JOHN CRAXTON (*b.* 1922)
271 **Head of a Girl**
Black chalk. 9 × 6¼ in.

CHARLES GINNER, A.R.A. (1878–1952)
272 **Paper Mill Bridge, Standon**
Ink and watercolour. 11½ × 15¾ in. 1940. Signed: *C. Ginner.*

ANGLADA Y CAMARASA
273 **Lili**
Lithograph. 25¾ × 22¼ in.

JOSEF HERMAN (*b.* 1911)
274 **Fishing Boat**
Ink and wash. 7¾ × 9¾ in. 1962.

JOHN BRATBY, A.R.A. (*b.* 1928)
275 **Jean Bratby**
Pencil. 21½ × 14 in.

ADRIAN DAINTREY (*b.* 1902)
276 **Egyptian Street Scene**
Ink and wash. 8¾ × 11¾ in. Signed and dated: *A. Daintry 1943.*

EDMOND KAPP (*b.* 1890)
277 **Sailor's Farewell**
Ink. 18¼ × 13 in. Signed and dated: *Kapp '40.*

DOD PROCTER, R.A. (*b.* 1891)
278 **Orchard in Winter**
Oil on board. 28 × 19¼ in. Signed: *Dod Procter.*

ROSEMARY ALLAN (*b.* 1911)
279 **On the Beach**
Watercolour. 7¾ × 9¾ in. Signed and dated: *Rosemary Allan 1954.*

JOHN CRAXTON (*b.* 1922)
280 **Standing Girl**
Black chalk. 22¾ × 18 in. Signed and dated: *Craxton 3 October 1953.*

HERMIONE HAMMOND (*b.* 1910)
281 **Park Bench**
Ink. 5¾ × 8½ in. Signed: *Hermione Hammond.*

JOHN BRATBY (*b.* 1928)
282 **Nude**
Pencil. 19½ × 13 in.

CHARLES GINNER, A.R.A. (1878–1952)
283 **Munitions Factory, 1914–18 War**
Ink and wash. 7¼ × 15 in. 1915. Signed: *C. Ginner.*

ALBERT HOUTHUESEN (*b.* 1903)
284 **Chalice**
Charcoal. 28 × 21 in. Signed: *A. H.*

ALBERT DE BELLEROCHE (1864–1944)
285 **Woman filling a Jug**
Charcoal. 22½ × 18 in. Signed: *Belleroche.*

WILLIAM S. HORTON (1865–1936)
286 **Ritz Tower: rose-grey harmony**
Pastel. 18½ × 24½ in. Signed: *W. S. Horton.*

ROBERT BUHLER, R.A. (*b.* 1916)
287 **Landermere, Essex**
Watercolour. 13¾ × 17 in.

EDWARD WOLFE (*b.* 1896)
288 **Nude**
Pastel. 29 × 23¾ in.

PHILIP SUTTON (*b.* 1928)
289 **Doreen**
Black chalk. 29¼ × 21½ in. Signed: *Philip Sutton.*

WILLIAM S. HORTON (1865–1936)
290 **Hong Kong**
Pastel. 18½ × 24 in. Signed: *W. S. Horton.*

GEORG EHRLICH, A.R.A. (*b.* 1897)
291 **Fisherman's Son**
Bronze. Height 12¼ in.

DAME ETHEL WALKER, A.R.A. (1861–1951)
292 **Nude**
Pencil. 13×9¼ in. Signed: *Ethel Walker.*

DAME ETHEL WALKER, A.R.A. (1861–1951)
293 **Sketch for The Woman of Samaria**
Pencil and wash. 13×7½ in. Signed: *Ethel Walker.*

NINA HAMNETT (1890–1956)
294 **Seated Boy**
Sanguine. 12¾×7¾ in. Inscribed: *Aug. 3 1947.*

SIR FRANK BRANGWYN, R.A. (1867–1956)
295 **Study of Workmen**
Red and black chalk. 24×18¼ in.

DAME ETHEL WALKER, A.R.A. (1861–1951)
296 **Decorative Panel**
Ink and watercolour. 19½×58½ in.

NINA HAMNETT (1890–1956)
297 **The Charwoman**
Pencil. 9¼×5¾ in. Signed and dated: *Nina Hamnett Sept 28 1943.*

DAME ETHEL WALKER, A.R.A. (1861–1951)
298 **Nude**
Pencil and wash. 12¾×9½ in.

DAME ETHEL WALKER, A.R.A. (1861–1951)
299 **Draped Figure**
Pencil and wash. 11¼×6 in. Signed: *Ethel Walker.*

CHARLES DESPIAU (1874–1946)
300 **Petite Landaise debout**
Bronze. Height 15¼ in. Signed: *C. Despiau.*

BERNARD MENINSKY (1891–1950)
301 **The Cowherd**
Gouache. 8½×15¾ in. 1945.

HENRI GAUDIER-BRZESKA (1891–1915)
302 **Boy Standing**
Ink. 14×9 in.

RUPERT SHEPHARD (*b.* 1909)
303 **The Initiates**
Linocut. 12×9 in. Signed: *Rupert Shephard.*

DUNCAN GRANT (*b.* 1885)
304 **Sketch after "Madame Rivière" by Ingres**
Watercolour. 14¼×11½ in.

WILLIAM ROBERTS, A.R.A. (*b.* 1895)
305 **The Crucifixion**
Pencil and wash. 15¼×19¼ in.

DUNCAN GRANT (*b.* 1885)
306 **Figures by the Sea**
Watercolour. 13¼×19 in. Signed and dated: *D. Grant 1.29.*

WILLIAM ROBERTS, A.R.A. (*b.* 1895)
307 **Checkmate**
Watercolour. 10½×9¼ in. Signed: *Roberts.*

WILLIAM ROBERTS, A.R.A. (*b.* 1895)
308 **Les Rapins**
Ink and watercolour (squared). 14½×10½ in. Signed: *William Roberts.*

WILLIAM ROBERTS, A.R.A. (*b.* 1895)
309 **Intellectuals**
Gouache. 6½×14 in. Signed: *Roberts.*

EDWARD WOLFE (*b.* 1896)
310 **Seated Boy**
Pencil. 19¼×12¼ in. Signed: *Wolfe.*

Screen and Showcase

EDOUARD VUILLARD (1868–1940)
311 **La Coutourière**
Lithograph. 9½×6¼ in.

CAMILLE PISSARRO (1830–1903)
312 **Rouen Harbour**
Etching. 7¾ × 6 in.

HENRI DE TOULOUSE-LAUTREC (1864–1901)
313 **La Débauche**
Lithograph. 13½ × 16¾ in. Signed: *H. T. Lautrec.*

CAMILLE PISSARRO (1830–1903)
314 **Place du Havre, Paris**
Aquatint. 7½ × 9¾ in. Signed: *C. Pissarro.* Inscribed: *Place du Havre, Paris, sur Z.*

CAMILLE PISSARRO (1830–1903)
315 **The Market**
Lithograph. 12¼ × 9½ in. Signed: *C.P.*

HENRI DE TOULOUSE-LAUTREC (1864–1901)
316 **Ida Heath Dancing**
Lithograph. 14 × 10¼ in. Monogram: *HTL.*

HUGH FINNEY (*b.* 1905)
317 **Portrait of a Boy**
Lithograph. 9¾ × 8 in. Signed and dated: *H. A. Finney 1929.* Inscribed: *Lithograph.*

CAMILLE PISSARRO (1830–1903)
318 **Quai à Rouen**
Lithograph. 9 × 12¼ in.

CAMILLE PISSARRO (1830–1903)
319 **Château near Pontoise**
Etching. 5 × 6 in. Signed: *C. Pissarro.* Inscribed: *epreuve d'artiste Chateau de Busoquy à osny près Pontoise.*

CAMILLE PISSARRO (1830–1903)
320 **Sente des Pouilleux**
Aquatint. 7½ × 5¾ in. Inscribed: *4e état no. 1 aquatinte sur cuivre Sente des Pouilleux.*

PABLO PICASSO (*b.* 1881)
321 **Abstraction**
Lithograph. 12¾ × 8½ in. Signed: *Picasso.*

"PIC" (*b.* 1893)
322 **Cat down the Chimney**
Watercolour. $4\frac{3}{4} \times 6$ in. Signed: *Pic.*

ADRIAN STOKES (*b.* 1902)
323 **Ascona**
Oil. $11\frac{1}{2} \times 8\frac{1}{4}$ in.

E. MORLAND LEWIS (1903–1943)
324 **Lammas Street**
Oil on board. 7×10 in.

PAUL MAITLAND (1869–1909)
325 **The River, late afternoon**
Oil on panel. $5\frac{3}{4} \times 8\frac{1}{2}$ in.

MRS. HUMPHREY HOLLAND
326 **The Forest**
Oil on panel. $9 \times 12\frac{1}{2}$ in.

CAREL WEIGHT, A.R.A. (*b.* 1908)
327 **Windermere**
Oil on board. 6×12 in.

PAUL MAITLAND (1869–1909)
328 **Cheyne Walk**
Oil on panel. $5\frac{1}{2} \times 4\frac{3}{4}$ in. Signed: *P. Maitland.*

JOHN MINTON (1917–1957)
329 **Portrait of a boy**
Oil. $13\frac{1}{2} \times 19\frac{1}{2}$ in.

CLAUDE ROGERS (*b.* 1907)
330 **The Railway Embankment**
Oil on panel. $7\frac{1}{4} \times 14\frac{1}{2}$ in.

CLAUDE ROGERS (*b.* 1907)
331 **The Yacht Basin**
Oil on panel. $5\frac{1}{2} \times 7$ in. Signed and dated: *Rogers '43.*

JAMES MacNEIL WHISTLER (1834–1903)
332 **Factory Buildings**
Oil. $5\frac{1}{2} \times 7\frac{1}{2}$ in.

EDMUND J. THRING (*b.* 1906)
333 **'Sunlight after Rain**
Oil on panel. 9¼ × 11¾ in. Signed and dated: *E. J. Thring 1929.*

DUNCAN GRANT (*b.* 1885)
334 **House Martin**
Oil on panel. 4 × 9 in. Signed and dated: *D.G. Aug.*

PIERRE LAPRADE (1875–1932)
335 **Statue in a Garden**
Gouache. 8 × 3¾ in.

SIMON BUSSY (1870–1954)
336 **Temple in Sicily**
Pastel. 6 × 5 in. Signed and dated: *Simon Bussy 1911.*

DUNCAN GRANT (*b.* 1885)
337 **Still Life: Fruit and Coffee Pot**
Tiles. 24¼ × 8¾ in.

KENNETH NEWTON (*b.* 1933)
338 **Cemetery**
Pencil. 5¾ × 10 in.

KENNETH NEWTON (*b.* 1933)
339 **Winter Landscape**
Pencil. 7¼ × 8½ in.

W. R. SICKERT, R.A. (1860–1942)
340 **The Promenade**
Ink. 6 × 9¼ in. Signed: *Sickert.*

LIONEL BULMER (*b.* 1919)
341 **Interior**
Pencil. 7¼ × 10½ in. Signed: *B. '49.*

LESLIE HURRY (*b.* 1909)
342 **The Book of the Seven Eagles**
Illustrated in pen, pencil and watercolour. Inscribed: *The Book of the Seven Eagles by Leslie Hurry 1941. To E.H. and R.H., April-May 1941.*

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